

Gay and Lesbians Issue
organisation meeting
Friday at noon in 803
everybody welcome

THE MCGILL DAILY

Heterosexuality
its cause?
can it be cured?

Vol. 72, No. 53

Thursday, January 20, 1983

Second class mailing no. 5417 postage paid Montréal

Co-op opens Monday

Women's Union Birth Control Co-op approved by Council

by Melinda Wittstock

Students' Council unanimously approved the Women's Union's birth control co-op project at last night's Council meeting. McGill's first birth control co-operative will open on Monday, operating out of the Women's Union.

Originally scheduled to open on January 10th, the project was stalled by bureaucratic delays on the part of the Student's Society management and Executive members, who questioned the legality, necessity and practicality of the project.

According to Vice-President Internal Bruce Hicks, the decision to accept or reject the co-

op project was to be made at an Executive meeting on January 13th.

However, the decision was referred to council because the executive felt the issue had become a political one as a result of the comment and article printed in the *Daily* that day.

Hicks recommended to Council that they adopt the co-op project. "There are a few problems, but they are not insurmountable. This is a service that needs to be offered."

Vice-President University Affairs Peter Dotsikas argued against the proposal, accusing the Women's Union of "acting

unethically and irresponsibly on the matter.

"The co-op idea is a noble one but I question their motivation. The Women's Union shouldn't be carrying out this action. They are more concerned with advertising the fact that they are responsible for it than benefitting the students," he said.

Many council members responded to this remark with heckling and laughter.

Dotsikas offered an amendment to the proposal, calling for the co-op to be run out of Health Services because "at least they would be responsible and experienced."

However, Health Services is in favour of the Women's Union co-op. Dr. Rich, Director of Health Services, stated in a letter to Students' Society Comptroller Jon Shifman that he and his staff would take official responsibility for the project and would act as resource people for the co-op.

According to Rhona Berenstein, one of the co-op organisers, there are many experienced people running the co-op. "Each staffer selling contraceptive devices is very informed in the area of birth control. We don't want to please turn to page 6

'Informer' expelled

by David Schulze

A publication was banned from the Union building by Students' Society yesterday. The "Informer" was thrown out on the first day of its distribution on campus.

"I had it removed," said Bruce Hicks, Vice-president internal. "There's a building regulation that you're not allowed to distribute without my approval. The publishers are taking money from campus publications for their own personal gain."

The clause prevents distribution of non-student publications with advertising in the Union in order to protect the student publications' advertising market.

"Picking the paper up, I thought perhaps an issue of the

Observer had slid out without my knowing about it," said Paula Barbary, editor of The Observer, the Arts and Sciences Undergraduate Society publication.

"The Informer" was published by Robert Komlos, the former advertising manager for the Observer. He was fired from staff in 1982 for his questionable financial activities. Legal action against him is being considered for an unauthorised withdrawal of \$800 from the Observer's bank account.

Komlos used the ad contacts he got at the Observer to finance his "Informer". Barbary says the format, including the layout and articles are "strikingly similar" to the Observer's.



daily — ROSEMARY PEYNEBURG

This man doesn't see why public sector workers don't want to accept a 19 per cent pay cut. He's tightening his belt. His salary increase this year was pretty damn small. (See feature tomorrow)

Why we shouldn't divest

by Dan Horvat

John Chettle, a Rhodes Scholar and Director for North and South America for the South African Foundation, approached Students' Society requesting to talk at McGill. Next Thursday in the Union Building he will be before McGill students, "speaking on divestment". Students' Society is sponsoring the event.

According to a Foundation publicity hand-out given to the *Daily* by Students' Society Vice-president External Affairs Benjie Trister, the South Africa Foundation is "a private sector, multi-racial, organisation based in Johannesburg which is entirely independent of the South African government."

According to the hand-out the Foundation is linked to the Canadian-South African Society (CSAS), a group which, referring to South Africa, "rejects the principle of race discrimination embodied in the law and is in favour of a change in the status quo."

"On the grounds that a strong economy in South Africa

will enable this to be brought about more peacefully, more effectively and to the optimum advantage of all South Africa's people, the Society argues against boycotts, sanctions and disinvestment."

The CSAS is supported by the private sector of South Africa and Canada and claims to be not affiliated with either government.

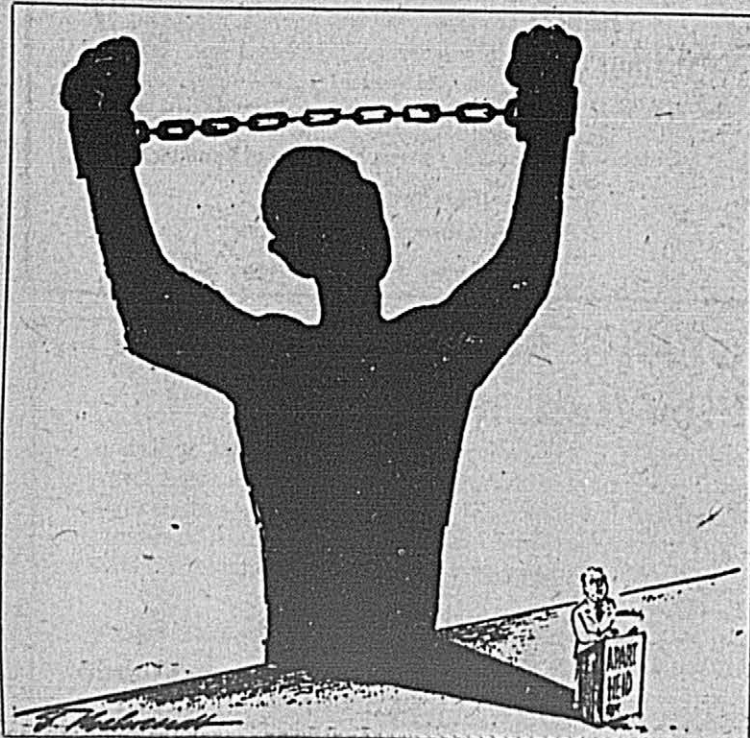
According to Trister the Students' Society is in favour of divestment and if Chettle opposes it "we are in favour of bringing him here so that we can pounce on him."

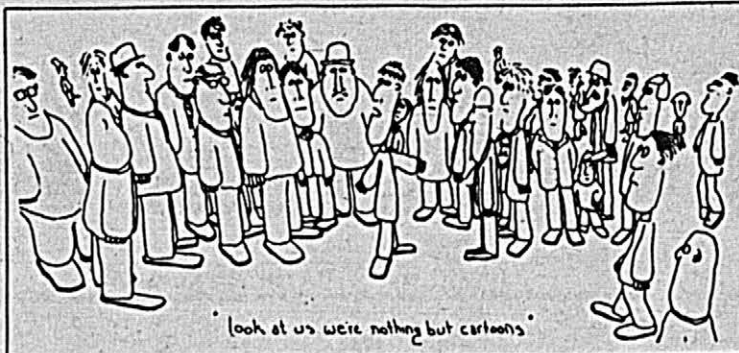
"The official line is to increase awareness of any cause which the Society supports, and

if we wish, to bring in a speaker opposed to it in order to encourage dialogue."

According to Toby Mandel, an executive member of the McGill South Africa Committee, "the South Africa Committee is totally opposed to this individuals' ideology and to the organisation to which he belongs."

"We feel that the students' money, given their strong pro-divestment line, should not be used to advertise this speaker (the Students' Society publication, the Tribune, carried an ad for the speech), but we continue to recognise his right to express his ideas and maintain an open dialogue on divestment."





Today

McGill Christian Fellowship

Joseph Tonui will lead a discussion about hunger at a light supper to end our fast. 6 pm at Diocesan College, 3473 University.

Political Science Students' Association

Important meeting at 4 pm in L425. Discussion will include the upcoming review by the Faculty of Arts. Free coffee and cookies of course!

Amnesty International

General meeting in Union 310 at 4 pm. Coffee will be served. Everyone is welcome.

Alpha Gams

Women interested in fraternity live are invited to a Stuffed Crêpes Feast between 6 and 8 pm, 2457 University, apt. 11.

Tuesday Night Café

Arrabal's two one-act plays: *Guernica* and *Picnic on the Battlefield* at Players Theater, 8 pm in the Union. Students and senior citizens \$2.50, general public \$3.50. Reservations: 392-4637.

Lesbian and Gay McGill

Hey sports fans! The do's and don'ts and etiquette of cruising at 7:30 in Union 425.

Night Owl Bible Study

10-11:30 pm in the Douglas Hall lounge led by McGill University Chaplains — format will value the role of reason and encourage critical discussion.

Term paper research workshop

For Humanities subjects 3 to 4 pm. Starts at Undergraduate Library, Info. desk. Info. 392-4288.

Term paper research workshop

For Social Sciences subjects 5 to 6 pm. Starts at Undergraduate Library Info. desk. Info. 392-4288.

Environmental Society

Meeting at 5:30 pm in Union 415.

Scrivener Magazine

Staff meeting at 4:30 pm in the DESA office, Arts B20.

The Bethune Foundation

Lecture by Arthur Menzies, former Canadian ambassador to China: *Norman Bethune — his role as an educator in modern China* at 5:30 pm in Hughlings Jackson Auditorium, Montreal Neurological Institute, 3801 University.

Go Directly To PSI-U

PSI-U is having its first Pubnite at 10:00 pm, 510 Pine. Come experience a real party atmosphere. Dance on our slanted bar.

Cttee on the Coordination of Student Services (CCSS)

Meeting from 3:30-5 pm in the Powell Student Services Bldg, rm 203.

McGill Music

François Malo, 'cello, and Brian Bacon, viola, with Michael Woytluk, piano and Daniel Maranger, piano. Beethoven, Brahms, Shostakovich. 8 pm, Recital Hall, Faculty of Music.

Anthropology Students Association

General meeting in L738 from 12:15-1:30 pm.

German Students' Association

Invites you to its Stammtisch at Pam Pam, 1425 Stanley, 9 pm. All German speakers welcome!



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STUDENTS' SOCIETY

Deputy Chief Returning Officer

Applications for the position of Deputy CRO are currently being accepted. All applicants must be members of the Students' Society of McGill University. General applications forms are available at the Students' Society General Office. This position involves work running University elections. Some part-time employment is involved. Applications must be submitted by Friday, January 28, 1983, 4:30 to Leslie Copeland, Operations Secretary, Students' Society General, Union Building, Room 105.

For further information, contact Marcy Vigoda at 392-8921 or call the Students' Society General Office (392-8922) and leave a message.

Marcy Vigoda
Chief Returning Officer

Les Blank: more films about music and food

by Brendan Kelly and Bradley Foster

Garlic is as Good as Ten Mothers. At least so proclaims the title of Les Blank's most delicious documentary — a 51 minute tribute to the stinking rose. Sometimes hilarious, often informative, never boring, packed with exciting music (from flamenco guitar and singing by a refugee from the Spanish Civil War to traditional American folk music) — *Garlic* is, in many ways, a typical Les Blank film.

Les Blank has been making rich, colourful films about marginal American subcultures for over 18 years. His obsessive passion for backwoods music and cuisine permeates most of these films which, not surprisingly, usually get your toe tapping and your mouth watering.

He has made films about Chicano migrant workers living along the Rio Grande (*Chulas Fronteras*), french-speaking Cajuns in the Louisiana Bayou (*Hot Pepper, Spend it All*), garlic aficionados in Berkeley, California, the exuberant Mardi Gras celebration in New Orleans (*Always for Pleasure*), and he even has a film of German director Werner Herzog eating his shoe — with a dash of rosemary, garlic and duck fat — while discussing the value of cinema ("Film makers are clowns").

His last and most commercially successful documentary is *Burden of Dreams*, a surreal depiction of Herzog filming *Fitzcarraldo* in the steamy jungles of Peru.

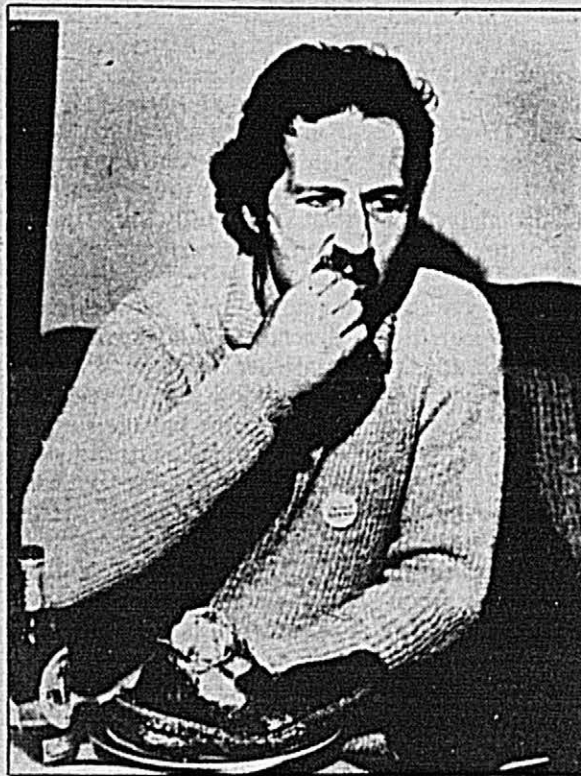
The retrospective *Les Blank Meets Werner Herzog* started last week-end at the Museum of Fine Arts with two days of Les Blank documentaries and continues this Saturday with several of Herzog's non-fictional films. Following the screenings, Les Blank talked to *the Supplement* about movie-making, eating and other subjects dear to his heart.

The bearded, paunchy director drew parallels between cooking and film making. "It's a form of cooking. It's like making soup; throw in a little bit of this and a little bit of that and you arrange the sequences of the taste. Sequences of a film are like the courses of a meal."

Les Blank is an unobtrusive film maker; rather than questioning his subjects, he simply lets the cameras roll. By getting them to feel at ease in front of the camera, often lubricated by rural firewater, Blank manages to capture their true spirit. He usually shoots on a shoe-string budget with the entire crew consisting of him and his assistant, Maureen Gosling.

Lovers of American roots music will appreciate Blank's empathetic portraits of many pre-rock'n'roll legends. Most impressive are his films of Lightnin' Hopkins playing mean blues guitar, Clifton Chenier, known as the King of Zydeco, playing rollicking accordion in Cajun country, Professor Longhair showing off his mastery of boogie-woogie piano playing in New Orleans, and Flaco Jimenez and the other Tex-Mex musicians in the Rio Grande valley.

Unlike many more staid directors, Blank is not afraid to cross cultural boundaries, racial or otherwise, in making his films and usually spends several



weeks living with his subjects. He always get good reaction when he goes back to show his films except after *Chulas Fronteras* "when some of the artists got flustered 'cause they weren't in the film long enough".

Leacock and Pennebaker in the documentary field, Louis Malle, Bergman, Fellini, De Sica, and Kubrick are all cited as influences.

Werner Herzog and Blank have been friends for several years though when he first saw Herzog's *Fata Morgana*, he thought "it was confusing and weird" and walked out. "But when I saw *The Enigma of Kaspar Hauser* in 1975, I realized here is a major artist to be dealt with".

The graphic imagery of a Cajun pulling out his tooth with pliers in Blank's film *Spend it All* so impressed Herzog that he borrowed the image for his film *Stroszek*.

Herzog reciprocated the favour, first by letting Blank film him munching on his shoe after losing a bet to a Berkeley student and later, and more importantly for Blank's career, by asking him to film the daily catastrophes on the set of *Fitzcarraldo*. The result was the aptly titled *Burden of Dreams*, which was shown at the recent Festival International du Nouveau Cinema and will be starting a regular run at the *New Yorker* in February.

After the experience of making *Burden of Dreams*, he said of Herzog: "I have more respect for him as an artist and more contempt for him as a slightly dangerous egotist".

Still, Herzog doesn't have a monopoly on off-camera drama as was shown when Blank recounted his problems while filming in rural Southwest Louisiana. The local police arrested Blank for possession of marijuana in a county where the last person arrested for having pot got forty years.

The Cajun police officer was interested in seeing Blank's film *Spend it All*. "Then I remembered the stories of Leadbelly, the blues singer, who was twice convicted and sentenced for murder for life. He twice got out because of his abilities to play guitar and sing. So I thought I'd try this."

Unfortunately, the officer was more interested in going home than in seeing Blank's film and he was subsequently entangled in the intricacies of Southern law. Blank was eventually pardoned by the first Cajun governor of Louisiana, Edwin Edwards.

Blank's films often focus on the inter-generational transfers of tradition through the extended family. "Part of my feelings are nostalgia. As a kid, I hated my extended family. I would be dragged to picnics and have to be taken home screaming and crying cause I just didn't like all these weirdos, having to

Please turn to page 5



THEATRE *Un Pays: a fun gallery of stereotypes*

by Susan Keys

Un pays dont la devise est je m'oublie is playwright Jean-Claude Germain's attempt to recover and recast the history of Québec, and incorporate it into contemporary consciousness.

Revived at the Centaur Theatre last week by Le théâtre populaire du Québec, the work was first produced in May 1976, and has a strong *indépendantiste* thrust which now dates it considerably.

The ringing assertions of national pride, and didactic set pieces geared to demonstrate the historical imperative of political autonomy for Québec have lost a great deal of their impact in the seven years since *Un pays* was created. Since that time, the Parti Québécois has ascended to and maintained power, Bill 101 has become law, and we have endured the referendum and subsequent constitutional circus. Nationalist concerns have increasingly paled, as the hard-pressed population becomes more and more impatient with a government that seems fixated on constitutional and language matters, and unable or unwilling to effect changes in a depressed economy.

Un pays is more than polemic, however; it is also very funny in parts. The high (or low) points of the history of Québec are presented by two itinerant

actors, Episode Surprenant and Berthelot Petitboire, incarnated in the present production by Robert Rivard and Jean-Pierre Chartrand.

The two actors portray a gallery of stereotypes and historical figures in confrontation: a *coureur du bois* and a foppish Jacques Cartier; an irate, toquesporting, gun-toting *patriote* and an effete and faintly disgusted Montcalm, determined to make a beautiful death for posterity; a cynical political organizer and unwilling, soon-to-be-parachuted candidate, and an urbane monsignor explaining to a country-cousin priest that all the church asks of him is that he balance his books.

Jean-Pierre Chartrand was particularly impressive as the candidate, hockey idol Maurice Richard aided in coping with his popularity by the legendary strongman Louis Cyr, and an alcoholic actor portraying Christ in a religious pageant, haunted by the memory of the night he played the crucifixion scene and forgot to take off his rubbers.

Un pays is considered a classic of sorts in the Québécois theatrical repertoire, and is well-served in the present production. Gilbert Lepage's direction is deft throughout, and succeeds for the most part in retaining audience interest through the more static, long-winded sections of the script. Denis Rousseau's



effective monochrome set subtly echoes Germain's themes, and Francois Laplante's wonderful costumes greatly accentuate the play's humour.

Un pays ran only five days at the Centaur, and is now off on a tour of the province. If you can get to one of these out-of-town showings, the play is worth taking in, for it exemplifies the very passionate attitudes towards Québec

politics and culture which prevailed until quite recently — and Jean-Pierre Chartrand's splendid performance is worth the price of admission alone.

Un pays dont la devise est je m'oublie by Jean-Claude Germain; Directed by Gilbert Lepage

A production of Le Théâtre populaire du Québec at the Centaur Theatre, January 12-16.

BOOKS What lay behind the locked door?

by Vicky Gall

"Even in merely reading a fairytale, we must let go our daylight convictions and trust ourselves to be guided by dark figures, in silence; and when we come back, it may be very hard to describe where we have been."

Ursula Le Guin

The Child and the Shadow

Psychologist Carl Jung said that between our conscious and unconscious mind, all of us possess a 'shadow' — a child-like, often 'evil' part of ourselves which has been repressed. It is in our dreams that we meet this shadow, as it guides us on the journey towards self-knowledge.

After her thirteenth birthday party, a girl named Sarah receives a Victorian dollhouse from a mysterious donor. It has long been her fantasy to get inside such a house and this same night, Sarah's dream comes true as she makes her journey through *The Haunted Dollhouse*.

As Sarah's ominous journey progresses, she searches for the staff, who seem to have disappeared. She sees many weird and morbid things that, in her waking life, would surely terrify her — a skull on the lawn, human hands in the flower pots, a mirror that does not reflect her image.... Yet, as in all our dreams, everything seems somehow 'appropriate'. This is due, in part, to the simple, matter-of-fact way in which the Bergers have written the story.

Sarah does not question what she sees, and in this way, fulfills Le Guin's description of the heroes and heroines of fantasy. She "sees what is appropriate to be done because she sees the 'whole', which is greater than either evil or good" and she doesn't "act by rules; she simply knows the way to go".

From the beginning, Sarah has been

instinctively aware that her destiny lies behind the locked door of the West Wing. A clue to the ending of *The Haunted Dollhouse* lies in the words of co-author Terry Berger, who says that "sometimes fantasy becomes so real you can't walk out of it."

So who is it aimed at? According to its publishers, Workman of New York, *Dollhouse* is aimed primarily at the teenage market. Workman is also responsible for *The Preppy Handbook* and *Cats*, and it is clear from the press release that the company is hoping for another 'winner'.

Both of these earlier efforts were

quickly picked up by American youth, and soon became popular fads and big money-makers, generating a host of 'spin-off' T-shirts, calendars and posters.

And so, before you think you've hit on the latest popular book fad, take a closer look at both the story and the photographs in *Dollhouse*. The pictures for the book were photographed entirely in Montreal by local photographer Karen Coshof and the house itself is located in Westmount, where it has a reputation for being 'haunted'.

As you flip through it, you'll soon discover the subtle treats which Karen

Coshof has carefully built into each picture. Depending on your knowledge of modern art, you might also be struck by her obvious and accurate allusion to De Chirico's *Melancholy and Mystery of a Street*, as Sarah becomes the famous 'girl with the hoop', in one of the book's most interesting visual compositions. This allusion is certainly deliberate, considering the painting's synonymity with the surreal.

Some mention should also be made of the book's only other living character — Sarah's mother. For Sarah's birthday, she gives her roller skates and a tennis racquet. A bit sterile, but after all, Sarah is turning 13. She is too old for dolls and dollhouses.

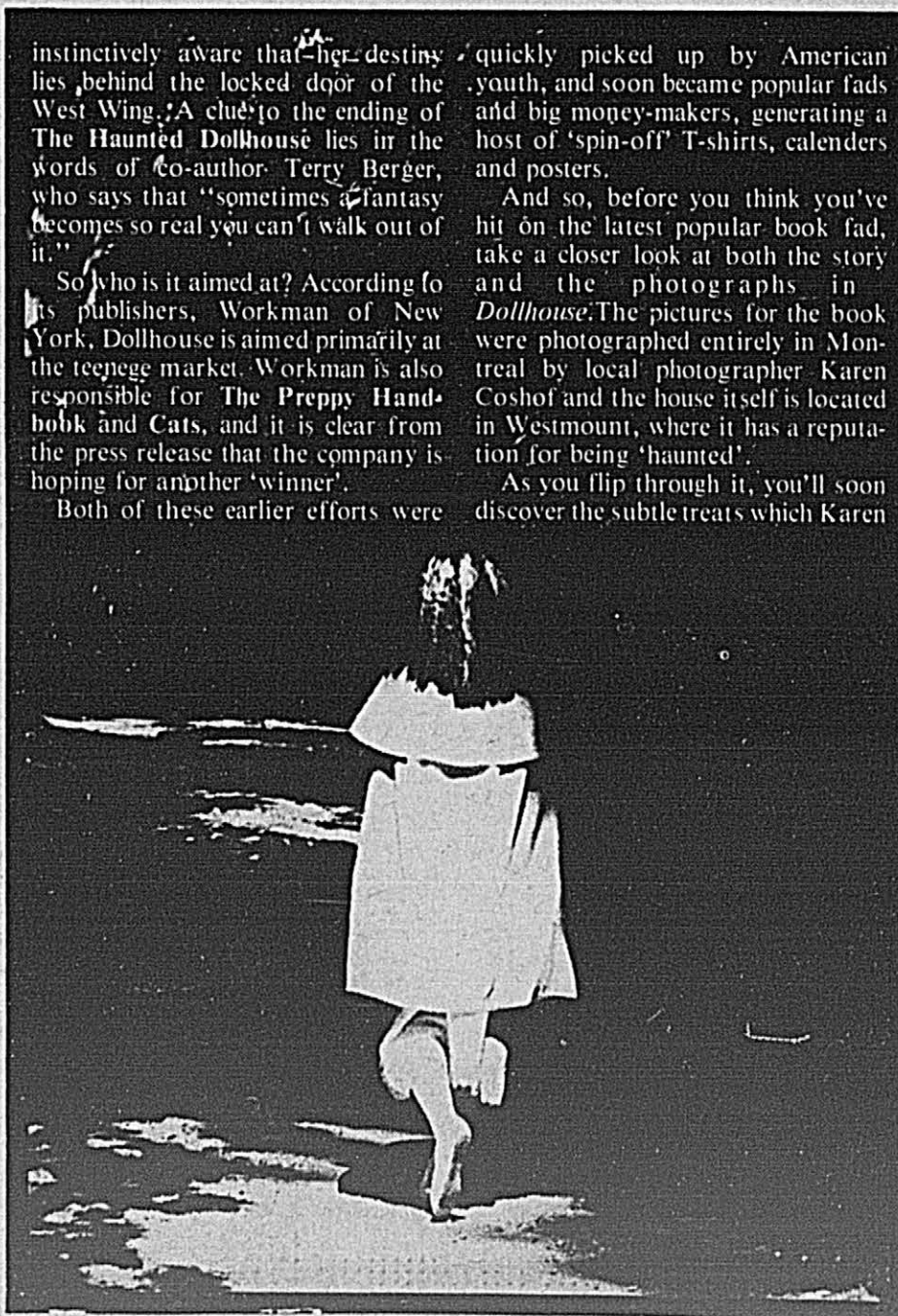
For a long time Mother has probably suppressed the child in herself, which is a big mistake many adults seem to make. And now she seeks to suppress the child-like, imaginative qualities in her daughter.

Yet while its trendy predecessors were quickly absorbed into the North American "collective conscious" of pop culture, *Dollhouse* seems to have more substance. It is a thoughtful attempt to delve into the "collective unconscious" of our true inner selves, and in this respect, warrants closer examination by post-adolescent readers, despite the hard-sell attitude of its publishers.

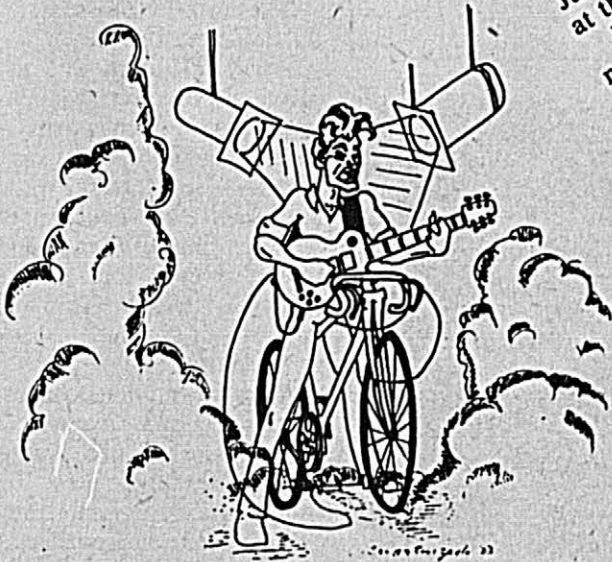
So *The Haunted Dollhouse* becomes a triumph of the imagination. Or does it? As V.C. Andrews says in the introduction: "I am glad that kind of dollhouse was denied me."

The Haunted Dollhouse by Terry Berger, David Berger and Karen Coshof.

Introduction by V.C. Andrews.
Publishers: Workman, New York.
Available in paperback for \$7.95.



Local Thieves



by Clea Notar
Bicycle Thieves must have a lot of friends. Or a lot of groupies — why not? 'The bassist is God' shouts one of James' friends during the Thieves show at the Cargo last Wednesday.

James plays bass for Bicycle Thieves, not in any spectacularly innovative way but with straight power pop rhythm. His rhythm counterpart, Andrew, plays thunderous drums which occasionally overpower all else but, at their best, lay down a dynamic pop beat. The other singing in the band sings. He's been together in their old band The The's.

Just four nice boys playing the club circuit — a necessity it seems for most local bands starting out. Why don't they just take the Men Without Hats route of releasing vinyl and promoting that instead of trudging their way through badly paying local gigs? It must be some inherent code of the conscience that says playing to non-existent audiences in poorly advertised gigs is a necessary evil.

Bicycle Thieves managed to pull that all 'underground' bands must suffer. Playing live is a dirty job, but so through their night at Cargo with musical egos intact if not somewhat stroked as well. It must have been the first time in the history of the world that a local band playing its third show ever in its hometown attracted more than 74 people and were applauded into an encore. Bravo. Perhaps Montréal audiences are learning to shed some of their social inhibitions and are in turn learning the inner delights of audience response.

But the band gave the audience reason to cheer; one set of tight, clean sounds delivered with practised style and energy. Bicycle Thieves could easily be picked up by a major record label and they won't be, mainly for the same reason Toronto's Rent Boys Inc or Winnipeg's Dub Rifles will not be signed to any major nor will they be given any radio play.

Why? Because Life is unfair. Also because these three bands are all what is popularly termed 'underground' either because of the channels they use to promote or exhibit their music or because of the way that they look. There are other reasons too. Maybe Colin from the Rifles refuses to sleep with the record company president's daughter. Maybe Brat from the Rent Boys refuses to do record company arranged interviews with people who ask

— rich?

him what nationality the name Brat is.

It's not cause the music is offensive that *Bicycle Thieves* and others like them are not getting their fair chance. Gee, the *Thieves* are genuinely accessible musically.

As for lyrics, the emphasis is clearly on personal politics; human relationships and stuff like that, you know. Politics politics are never mentioned. There are no politics in Canadian music except for the occasional references found after digging deep into the dark cavernous recesses of hardcore punk bands.

Seeing *Bicycle Thieves* was fun. Fun. Fun. Seeing local bands is exciting — more exciting than seeing enormously wealthy major bands. Locals give you more of an egalitarian participation in the event. And besides, who knows? Maybe one day *Bicycle Thieves* will be rich and famous and you'll still be poor and unknown. Think about that one.

Les Blank:

Continued from page 3

expect to relate to them and be nice. Something was out of killer with me and my extended family. It's a longing for, wishing I had gotten along better with mine."

When asked about politics, Blank responded that "I'm more interested in the human condition, human nature, and the rich cultural expressions than in more overtly political manipulating."

We pointed out that perhaps politicians like Ronald Reagan were helping to wipe out these rich subcultures. "The music of those cultures came out of harder times than we have now; it's usually the severe oppression that gives rise to the greatest of music. It's not worth enough to me to wish that the times get so bad that they would start singing the blues again."

"But also like the situation in Peru; it was fairly political to set the stage and show how cultural imperialism works and then let your political activists take it from there. It's just like background material. The heavy political films still have an important role to play, but then after they've played it, they're done with. They seem not to be very timeless."

"I like the idea of making a film that lasts forever. People can pick it up a 1000 years from now and get something out of it".

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The Daily is a founding member of Canadian University Press, La Presse Etudiante du Quebec, and Campus Plus (CUP Media Services).

...birth control

continued from page 6
perpetrate ourselves as experts though. If we don't know something, we will refer the person to Health Services or Head and Hands Clinic."

In response to Dotsikas' amendment, Berenstein added that it is important that the service operate out of the Women's Union because "it is a more personalised atmosphere where women won't feel intimidated."

The amendment was defeated by a vast majority.

However, the motion to approve the project was passed unanimously by the members of council, including Dotsikas.

Berenstein stated she was very appreciative of Hicks' support, as well as that of Rich and Hepner. However, some had more negative words for other members of the Students' Society Executive.

After the motion to approve the project was passed, Dotsikas remarked that he still thought the Women's Union should not co-ordinate the co-op. A woman approached Dotsikas and responded by telling him, "All of the Students' Society Executive members may not be assholes, but you are."

Angels arrive

by Ed Arzouian

The New York City-based Guardian Angels are now beginning their recruitment program for members to operate in Montreal.

The Angels, known for their uniformed patrols in subways, have been highlighted in the media this week, particularly in response to recent reports of an increase in crime at Lucien l'Allier metro station. Lawrence Hannigan, chairman of the Montreal Urban Community Transport Commission (MUCTC) gave them his consent on a radio talk last Thursday.

According to Jean Boisvert, leader of the Montreal branch of the Guardian Angels, letters sent to the mayor and to the MUC executive committee were well received. Boisvert is still awaiting approval from Chief of MUC Police André De Lucas.

Asked about the 'vigilante' label often attached to the group, Boisvert said "with competent and professional leadership and *un esprit de scoutisme et d'entre-aide* that doesn't occur."

According to Boisvert the group is trying to overcome the sensationalism that highlights the patrolling aspect.

The Guardian Angels also plan to establish an escort service for the aged and handicapped, and to be available to escort women who work late shifts, he said.

As well the group wants to establish neighbourhood watch groups — people who know the residents and the neighbourhood they will patrol.

Player's Extra Light.
Enjoy the taste of Player's in an extra light cigarette.

Warning: Health and Welfare Canada advises that danger to health increases with amount smoked — avoid inhaling.
Average per cigarette: 9 mg "tar", 0.8 mg nicotine.

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Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. to 5 p.m.
McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.
McGill Faculty and staff: \$3.00 per day.
All others: \$3.50 per day.
 The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

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Comfortable room in fraternity house - mere steps from campus, and at a superb price. Call Andrew, 286-1624 or come to 3653 University.

Wanted: Person to share large house in Little Burgundy. Rent Reasonable. Close to Metro. Call 933-0997 or 844-6392 loc. 229.

Post Doc Fellow seeking apartment to share in Montreal, near McGill. Needed only weekends. Prefer exclusive use then. Call G. Larin (819) 563-6319, or write 229 Argyle, Sherbrooke P.Q. J1J 3H3.

FURNISHED room available in 4-1/2, five minutes from campus on Durocher. Heat, electricity, stereo and colour T.V. all included for \$160/month. Call 842-3371.

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343 - MOVERS

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350 - JOBS

Freelance models (male and female) needed for SERGIO VALENTE, a national Billboard and Poster Campaign. No experience or portfolio required, (remuneration to scale). If you are interested please appear between 3 and 4 pm Thursday, Jan. 20th in Union 425 to meet with representatives of Sergio Valente, Canada. For further information call Andrew Johnson at 931-6704.

352 - HELP WANTED

SUBJECTS WANTED to provide speech samples over the telephone. \$3 for 15 minutes work. Must speak English fluently. Call Peter anytime at 286-1419.

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Typing service IBM Selectric. \$1.25 page. Pick up and delivery. Mary Anne Cimo 335-1773.

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CHA WEIGHT CONTROL PROGRAM. A unique system for slimming down. Includes: nutritional counselling; weekly review/modification of diet; free weigh-ins - during/after program completion; self-hypnosis training. For details, call Dr. N. Schiff at 935-7755.

361 - ARTICLES FOR SALE

EVERYTHING I OWN'S FOR SALE. Come for coffee and donuts; no (reasonable) offers refused - of special interest to computer/electronics people. Brad at 279-0920.

OBDE for sale. R. Malerme in good condition. Best offer. Phone 843-4161.

White, wood desk, bed, table & two chairs. Prices negotiable. 842-2455 (on Thursday 842-3606)

Stereo Panasonic RX5010 portable radio-cassette player (\$150); Sanyo DCX 1970 K stereo-receiver and two Jap. speakers (\$150); Sanyo M1001 recorder (\$60). Phone Ken 286-0759.

Rossignol Skis, 180 cm with Salomon 444 bindings. In great shape and for \$75 they're a steal! Call 286-1401 after 6 pm.

HP-41C plus two memory modules with a total of 1.2K capacity. Price negotiable. Phone 392-4409.

Desk, tables (inc. coffee, bedside & telephone), platform for bed, etc. Made to suit your budget. Handyman available. Near campus. 849-5861.

367 - CARS FOR SALE

Automobile 1975, Regency 98, 80,000 miles, good running order, fully equipped. \$500. Phone 747-1318.

370 - RIDES

Ride wanted to New York City end Jan. or beginning Feb. Will split expenses and help with driving. If desired, please call 286-0004, early a.m., late p.m. best.

372 - LOST & FOUND

Lost: Wool pullover sweater 3 shades of brown with cable stitching in the front; on Dec. 22 in Gym. If found please call 527-7354.

GEORGE CHARAREIS: I found your Jan. 83 bus pass outside near Redpath Library. Pick it up at Student Services in Union Bldg.

383 - LESSONS OFFERED

Guitar Lessons: jazz, folk, classical, all levels. Best rates in town. 843-3240.

385 - NOTICES

Women Artists! Submit your work for a women's multi-media art exhibit sponsored by the McGill Women's Union. Pieces will be accepted on Friday 21 from 11:00-5:00 and on Saturday 22 from 11:00-3:00. For more information call the Women's Union at: 392-8920.

Attention - Former Champlain College Science Students. It's reunion time. Friday, 21 Jan., 8 p.m., 3645 Laval St. (Kenton's house). Twelve math & science teachers will be waiting to hear of your academic glories. B.Y.O.B. Laval is 5 blocks east of St. Lawrence. Follow Prince Arthur from University to its east end at Laval, or exit Metro Sherbrooke and walk west.

McGILL ROWING CLUB Nomination and election of NEW EXECUTIVE: president, vice-president and treasurer. Submit nominations to rowing mailbox in Currie Gym before meeting, January 25th, 7 p.m. COTC lounge. Information - Richard 481-4196.

Only two weeks left to submit articles to the McGill Journal of Labour Management Relations. Submissions accepted in French or English and can be dropped in the MIRA mailbox Bronfman building or call Steven 845-6866.

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COME WORSHIP in the Christian tradition, Sundays 10:30 a.m. followed by brunch. United Theological College basement. All welcome. For more information, Rev. Chris Ferguson, 392-5890.

"THE COSMIC PLAN & SPACE COMMUNICATIONS" - a workshop series - Fridays, Jan. 28 - March 25, 8 pm at the I.I.I.H.S. 1974 de Maisonneuve West - 937-8359 - Instructor D.A. Wilson, noted author, lecturer, psychic, & "E.T.", contactee of "3rd - 4th kind". Audio-visual programs. Donation for course \$40.

387 - VOLUNTEERS

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